

The Gramophone Shop, Inc.

Record Supplement

for

February, 1950

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NEW YORK 17, N.Y.

ABBREVIATION INDEX

AL	Allegro (USA)	HS	Haydn Society (USA)
AS	L'Anthologie Sonore (France & USA)	INT	International (USA)
BAM	Boîte à Musique (France)	IRCC	International Record Collectors Club (USA)
C	Columbia (USA & Europe)	LON	London (England)
CC	Capitol-Classics	LUM	Lumen (France)
CET	Cetra (Italy)	MC	Musicraft (USA)
CH	Concert Hall (USA)	MER	Mercury (USA)
CMM	Columbia Set (USA)	MW	Hargail (USA)
CMMV	Columbia Vinylite Set (USA)	OL	L'Oiseau Lyre (France)
CMX	Columbia Two-Record Set (USA)	P	Parlophone (England)
CRS	Collector's Record Shop (USA)	PAT	Pathé (France)
CS	Cetra-Soria (USA)	PD	Polydor (Europe)
CT	Capitol-Telefunken (USA)	T	Telefunken (Europe)
D	Decca (USA)	TC	Technicord (USA)
DG	Deutsche Grammophon (Ger.)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	WDM	Victor 45 RPM record or set (USA)

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes
a microgroove 33-1/3 RPM record or set.

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Record Supplement

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Vol. XIII

Record Supplement for February, 1950

No. II

JUST ISSUED
FIRST COMPLETE RECORDING
**BACH'S
ST. MATTHEW PASSION**

Sung in German

(Long Playing) (Recorded in Berlin, September, 1949)

Choir of the Berlin Radio, Boys' Choir of St. Hedwig's Cathedral, Symphony Orchestra of the Berlin Radio conducted by Fritz Lehmann. For 12" automatic LP records in set VOX-DLP6070, price complete with de-luxe album, complete text and translation \$24.75.

Soloists include: Elfriede Trötschel (soprano), Diana Entrati (contralto), Helmut Kreps (tenor), Dietrich Fischer-Dieskau (baritone), Friedrich Härtel (bass), with Silvia Kind (harpsichord) and Paul Hoffmann (organ).

Bach: Concerto No. 1 in A minor for Violin and Orchestra. Tibor Varga (violin) with the Philharmonia Orchestra conducted by Anthony Bernard. Two 12" manual imports C-DX1586/7, \$4.20.

A finely-phrased, restrained performance of Bach's A minor violin concerto has been superbly recorded by English Columbia. The conductor will be remembered as the collaborating artist in the recent performance of the E major violin concerto with Gioconda de Vito as will the harpsichordist, Gereint Jones, also present in this reading. This is a particularly welcome set, because there is no domestic recording save that by Roman Totenberg in the Musicraft set MC-78, which can hardly be put in the same class as this recording. Although the Menuhin recording is available as an import, its age is quite apparent when placed beside the newer version.

The violinist has been represented on discs by short works, all of which show the same artistry as the present reading, but the poise and restraint are quite surprising. Born in Györ, Hungary in 1921, he studied first with Hubay and later with Carl Flesch. He has concertized widely on the continent and in England, where he has met with singular success.

Bach: Das Wohltemperierte Clavier — Preludes and Fugues Nos. 1 through 8 (Book I). Wanda Landowska (harpsichord). Six 12" records in set VDM-1338, price complete with album \$8.50. (Also VWDM-1338, \$6.51).

The first volume of the projected complete recording of Bach's "48" Preludes and Fugues, has

been scheduled for release during the early part of February. To be reviewed in a forthcoming issue.

Bach: Society Set VIII: Suites for Unaccompanied Cello — No. 4 in E flat major (6 sides) & No. 5 in C minor (7 sides). Pablo Casals ('cello). Toccata, Adagio and Fugue in C major—Adagio only (arr. Siloti & Casals). Pablo Casals ('cello) & Nicolai Mendikoff (piano) (1 side). Seven 12" records in set VDM-1302, price complete with album \$9.75. (Available at 78 RPM only).

The domestic pressings of the eighth volume of the Bach Society are most welcome. The imported pressings of this set were very enthusiastically reviewed in the November 1948 SUPPLEMENT.

Bach: Partita No. 1 in B flat major & Partita No. 2 in C minor (from the Clavierübung I). Rosalyn Tureck (piano). 12" LP record, ALLP-AL18, \$4.85.

Two clean, well-modulated performances of the first two Partitas in Book I of the Clavierübung by the Bach specialist, Rosalyn Tureck, have been recorded with moderate success. The piano tone is occasionally percussive, and the surfaces are not entirely free from noise, but generally speaking these should not detract from the merits of the performance. This is but the beginning of a project which, when complete, will encompass the entire Clavierübung.

Both of these works have been recorded before, but this is the first time that the Partita No. 2 has been available on a long-playing record. The first Partita is included in the Rosita Renard album which was so favorably reviewed last month.

Bach: Concerto No. 2 in C major for Three Harpsichords and Orchestra & Concerto in A minor for Four Harpsichords and Orchestra (After Vivaldi). G. Kuhn, G. Astorg, G. Lasson, and C. Beche (pianos) with Pro Musica Orchestra conducted by Arthur Goldschmidt. 12" LP record, VOXLP-PLP6650, \$5.95.

An LP version of two Bach works originally reviewed from the 78 RPM pressings in the July 1949 SUPPLEMENT. It must be said that the surfaces improve in the transfer to LP. In the listing of the pianists above, G. Astorg appears in the A minor concerto only.

Bach: Concerto No. 2 in E major for Harpsichord and Orchestra. Hans Andreae (harpsichord) with Winterthur Symphony Orchestra conducted by Oskar Kromer (1½ sides) & **Fugue in A minor (Peters Vol. IX, No. 15).** Hans Andreae (harpsichord solo) (½ side). 10" LP record, CHLP-CHC33, \$3.85.

Bach: Concerto No. 2 in E major for Harpsichord and Orchestra. Mme. Louise Thyrion (piano) with Pro Musica Orchestra conducted by Arthur Goldschmidt & **Concerto No. 2 in E major for Violin and Orchestra.** Ruggero Ricci (violin) with Lamoureux Orchestra conducted by Eugene Bigot. 12" record, VOXLP-6630, \$5.95.

It seems strange that after all the years that this concerto has remained unrecorded that two versions should come out at practically the same time. It is seldom heard in the concert halls, so there is reason for the work to appear on records. The first two movements also appear in the Cantata No. 169, Gott soll allein mein Herze haben, and the finale exists as introduction to the Cantata No. 49, Ich geh, und such mit Verlangen. It is most attractive music and it is hard to understand why it has not found favor among recitalists. Of the two performances each has very substantial merits. Hans Andreae, the son of the conductor, Volkmar Andreae, is a harpsichordist who has specialized in the keyboard music of Bach. There will undoubtedly be those who will prefer this music played on the instrument for which it was written. The recording is satisfactory as is the performance. The fugue which occupies a portion of the Concert Hall disc has been recorded before by Ernst Victor Wolff, Julia Menz and Marcelle Meyer. Of these, only the first is available and that recording is quite old.

As fine as the harpsichord version is, there are many things about the piano version which make it very desirable. The pianist has a fine feeling for Bach's music as has the conductor, Arthur Goldschmidt, who recorded the three and four harpsichord concertos listed above. The recording is excellent throughout. There is perhaps a more robust quality about this performance than in the Swiss version.

The Ruggero Ricci performance of the Violin Concerto No. 2 is hard pressed by the recent Gioconda de Vito recording, but manages to hold its own for different reasons. There is a French clarity in the conducting and a clean, light quality in the playing which is most refreshing. The concerto is certainly one of the most attractive in the violin repertory and Mr. Ricci makes the most of it. The recording is spacious and bright.

Bach: Fantasia and Fugue in G minor ("Great") (Peters Vol. II, No. 4) & Franck: Fantasia in C major, Op. 16. Marcel Dupré (organ of St. Mark's Church, North Audley Street, London). 10" LP record, LONLP-LPS137, \$4.95.

Marcel Dupré presents his romantic interpretations of two standard pieces from the organist's repertory. The Bach piece has been a favorite of recording organists, M. Dupré made a record of the Fugue several years ago on Lumen. Albert Schweitzer and E. Power Biggs have put their interpretations on shellac. The present recording is stunning in its impact. The sound is very realistic. On the reverse side, there is a performance of the Franck C major Fantasia which is recorded for the first time. It is the first of "Six Pieces pour Grand Orgue" (1860-62). Franck's music has been a specialty of M. Dupré for many years. In the past he recorded some of the smaller pieces and not too long ago recorded the Three Chorales. However none of these is available at present. Here again is stunning recording.

Neither selection has been released at 78 RPM as yet.

Bartók: Music for String Instruments, Percussion and Celesta. Los Angeles Chamber Symphony conducted by Harold Byrns. Three 12" records in automatic set CC-ECL8048, price complete with album \$5.24. (Also CCLP-L8048, \$3.85).

The Music for Strings, percussion and Celesta was composed by Béla Bartók in Bucharest and completed in September, 1936. In it we find many of the elements most characteristic of this composer's varied styles: his interest in the developing new sonorities, his search for more simple and strict forms, his interest in his native Hungarian melodic and rhythmic elements, his sometimes stark and even brutal harmonies. The arrangement of the orchestra is quite unusual. Two separate string groups are placed on either side of the conductor, the percussion players (piano, celesta, side drums, timpani, bass drums, cymbals, xylophone and harp) placed between them and the double basses at the back. The first performance took place in Basel, Switzerland on January 21, 1937, with Paul Sacher conducting. Some months later it was introduced to this country by John Barbirolli and since then has been performed by almost all of the leading orchestras, both here and in Europe.

The present recording is spacious and clean, with excellent definition. This is particularly noticeable in the clarity of the percussion instruments. The work itself is far less difficult to grasp than other works recorded recently. There are four movements: Andante tranquillo, Allegro, Adagio, Allegro molto. The LP version seems to have less surface than the standard pressings.

Bartók: Piano Works. Béla Bartók (piano). 10" LP record, BARTOK-BRS003, \$3.85.

Contents: Romanian Dance No. 1, Op. 8a; Bagatelle No. 2, Op. 6; Burlesque — A Bit Drunk; Allegro Barbaro; Suite, Op. 14.

The works presented on this record date from 1908 to 1916 when Bartók was deep in the scientific study and classification of Balkan folk-music. These recordings were all made in Europe more than fifteen years ago (and probably closer to twenty). The titles correspond with those listed in the 1948 Gramophone Shop Encyclopedia under the Hungarian HMV AN and AM numbers. Could it be that these are the same recordings? The present rerecordings, regardless of their origin, are surprisingly effective. Granted, the piano tone is quite shallow and brittle, there is the authority of the composer, who was a fine instrumentalist in his own right, which more than compensates for the technical defects. At present, these are the only versions available of all but the Allegro barbaro.

Bartók: Sonata for Two Pianos and Percussion. Gino Gorini and Sergio Lorenzi (pianists) with percussionists of the Stabile Fiorentina Orchestra conducted by Ettore Gracis. Three 12" automatic imports, DURIUM-SA7101/3, \$6.60.

Bartók: Sonata for Two Pianos and Percussion. William Masselos and Maro Ajemian (pianists) with Saul Goodman and Abraham Marcus (percussion). 12" LP record, DIAL-I, \$5.95.

Bartók: Sonata for Two Pianos and Percussion. Béla Bartók & Ditta Pasztory. Bartók (pianists) with Harry J. Baker & Edward J. Rubsan (percussionists) & 10 Pieces from "Pieces for Children, Evening in Transylvania & Bear Dance. Béla Bartók (piano). 12" LP record, VOXLP-PLP, 6010, \$5.95.

The Sonata for two pianos and percussion exists in two versions, the first as in the present recording and the second with an orchestral accompaniment, entitled Concerto for Two Pianos and Orchestra. The first performance, without orchestra, took place in Basel, on January 16, 1938 at the 10th anniversary Concert at the Basel Group of the Swiss section of the International Society for Contemporary Music, played by the composer and his wife with Fritz Schiesser and Philipp Rühlig, percussionists. It has been performed on the air and in concerts many times since then. The recording with the composer and his wife was made some years ago at a broadcast. There can be little doubt but that the recording shows its age, since it was made under conditions far from ideal; however, the performance has the authority of one

of the great composers and pianists of the present century to recommend it. The selections from the collection "Pieces for Children" were originally recorded from a broadcast in Hungary many years ago. Time has not been too kind to the original acetates, but the results are nonetheless interesting. The other piano pieces might be the same as those on Hungarian HMV, now no longer obtainable. The shellac pressings of the piano works (released at one time on VOX-625) have been out of print for some time. The Italian recording (originally listed in the September 1949 supplement) is very good from a technical point of view, both as far as performance and sound go. The pianists are among the top instrumentalists in Italy today, and have recorded many works for two pianos including works by Clementi and Stravinsky. The Dial recording is excellent also and the performance is of the first rank. Perhaps it is the best from a technical point of view. It seems a pity that a new recording company has to choose a work that has been recorded before for its debut, but it is technically superior to the others. The Italian performance is probably superior, but the advantage of long-playing records more than outweighs this. The composer's own performance is one not to be discounted, for the recording is by no means unacceptable, even though it is technically inferior to the other two recordings. It also has the advantage of the piano works which are not available elsewhere. Both the composer's performance and that on Dial are only available on long-playing and the Italian performance is available only on shellac at 78 RPM.

Beethoven: Sonata No. 12 in A flat major, Op. 26 ("Funeral March"), (5 sides) & Bagatelle in A minor ("Für Elise") (1 side). Walter Gieseking (piano). Three 12" imports, C-LX 1230/2 (automatic: C-LX8696/8), \$7.86.

For some strange reason, the piano sonatas of Beethoven seem to have all but slipped the attention of recording companies other than HMV, whose collection is among the gramophone treasures. However, there are those who will want one particular sonata contained in a Society set and not the others. Unfortunately, that collection may not be broken, except by volume. At present, the Schnabel recording is the only available performance of this particular sonata. This alone would make a new recording welcome. However, there is cause for rejoicing on other grounds. The German pianist, Walter Gieseking has been active in the English recording studios, and the present performance is a most moving demonstration of his skill as an interpreter of the Beethoven piano sonatas. The work dates from 1801 and is among the most striking of the middle period. Its most significant feature is the third movement, marked Marcia funebre (sulla morte d'un Eroe), which is in some sense a trial piece for the greater and longer orchestral funeral march in the "Eroica" symphony. Gieseking's performance is cleanly phrased and tonally satisfactory, and the recording is without flaw. The filler has been done many times but seldom as artistically as here.

Elgar: Wand of Youth Suite No. 1, Op. 1a (5 sides) & Traditional: Londonderry Air (arr. Grainger) (1 side). Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Three 12" imports, C-DX1582/4 (automatic: C-DX8331/3), \$6.30.

This charming music has been recorded twice before, once by the composer, several years ago and is now out of print; the other version, by the London Philharmonic under the Dutch conductor, Eduard van Beinum, is available only on an LP record, LON-LLP 43. The present performance is superior to the London recording, for Sir Malcolm Sargent seems to have an affinity to Elgar which the Dutch conductor lacks. The two suites were the product of the composer's fourteenth year. They were intended to be incidental music for an unacted play. Nearly forty years elapsed before their first public performance (in 1907). Their orchestration, revised in 1906, shows passages brilliantly and charmingly scored. The sections are marked Overture, Serenade, Minuet, Sun Dance, Fairy Pipers, Slumber Scene, Fairies and Giants.

It is to be hoped that the equally lovely Second Suite will soon follow.

Lambert: The Rio Grande. Gladys Ripley (contralto), Kyla Greenbaum (piano), Chorus and Philharmonia Orchestra conducted by Constant Lambert. Two 12" manual imports, C-DX1591/2, \$4.20.

"The Rio Grande" had its first performance in Manchester on December 12, 1929. Its success was immediate and permanent. The river in the title is the Brazilian, not the Texan-Mexican Rio Grande. Sacheverall Sitwell's poem from "The Thirteenth Caesar and other Poems" provides the text, sung by the chorus and the contralto soloist. Shortly after the premiere, Columbia released a recording of the work, played by the Hallé Orchestra of Manchester with the composer conducting and Sir Hamilton Harty playing the difficult piano part. This set has been available for some time on imported surfaces. However, the recording is not up to present standards, so it has been remade with the composer again wielding the baton. The new performance is flashy and brilliant. The enunciation of the chorus is superior to the earlier recording as is that of the soloist. This jazzified score wears surprisingly well. It has also been made into a ballet which the Sadler's Wells company has in its repertory.

Leoncavallo: I Pagliacci — Sei la? credea che te ne fossi andato (Duet: Nedda & Tonio) (1 side), Neddai Silvio! a quest' Ora & No, più non m'ami (Duet: Nedda & Silvio) (2 sides), Pagliaccio, mio marito & O Colombina (Serenata) (Duet: Nedda & Peppe) (1 side). Sung in English. Joan Hammond (soprano), John Hargreaves (baritone), Heddle Nash (tenor) with Philharmonia Orchestra conducted by Walter Susskind. Two 12" manual imports, G-C3923/4, \$3.14.

There has been no single record of the dramatic duet between Nedda and Tonio from the first act of "I Pagliacci" for many years. The only available recording of the scene immediately following, the duet between Nedda and Silvio, is sung in German by H. Jungkurt and A. Schellenberg (G-EH1045). Mr. Hargreaves sings both the roles of Tonio and Silvio in this new version, presented in the English translation of Frederic Weatherly. Miss Hammond, who delighted audiences recently with her appearances with the New York City Center Opera Company and the Philadelphia Orchestra, has the fire and spirit for the role of Nedda on these records. She is joined by Heddle Nash in Columbine's Serenade from the second act. These scenes are so seldom recorded or broadcast, except as part of the complete opera, that this fact alone should recommend them. However, the vivid and lifelike recording, plus the forceful impersonation of Miss Hammond, put this pair on the "must" list of those who like opera, especially those who advocate it in English.

Mendelssohn: Concerto in E minor, Op. 64, for Violin and Orchestra. Alfredo Campoli (violin) with London Philharmonic Orchestra conducted by Eduard van Beinum. Three 12" automatic imports in set LON-LA98, price complete with album \$7.35.

Mendelssohn: Concerto in E minor, Op. 64, for Violin and Orchestra. Jascha Heifetz (violin), with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" manual imports, G-DB6956/8 (automatic: G-DB9413/5), \$5.55.

Most of the world's famous violinists have at one time or another recorded this melodious concerto. Kreisler, Menuhin, Elman, Szigeti, Milstein are among those still in print. Now two other distinguished soloists add their interpretations. Let it be said that both are superb recordings. The combination of Beecham and Heifetz has been effective in the past (Mozart and Sibelius) and it is so here. However, parts sound a bit slick, except for the slow movement, where the Heifetz tone is really poured on. This movement really sounds as it has in few other versions. In the other sections there seems to be a lack of spontaneity. It almost sounds as if the conductor and the soloist had played the concerto so many times they had exhausted all that was new. However, there can be no denying the technical brilliance of the soloist and the polish of the orchestra.

The Campoli recording is a fresh, vivacious reading which flows from the bow of the violinist. All is sweet without cloying and the fresh quality missing in the Heifetz reading is everywhere apparent here. The conductor has a particularly fine feeling for this rather transparent score.

Rossini: La Boutique Fantasque — Ballet Suite (arr. Respighi). Orchestra of the Academy of Santa Cecilia conducted by Tullio Serafin. Three 12" manual imports, G-C3910/2 (automatic: G-C7766/8), \$4.71.

Massine's charming ballet "La Boutique Fantasque" has all but disappeared from the repertory of ballet companies. However, we are able to listen to the delightful music by means of recordings. The score was written by Respighi, who arranged and orchestrated several of the late piano selections by Rossini. There has been a recording available for some years, played by the London Philharmonic Orchestra conducted by Eugene Goossens (VDM-415), but there can be little doubt that the present recording is infinitely superior. For one thing, the sound of the new version is superior. Then, Serafin has a wonderful sense of humor for music such as this. It bubbles with life, wit and zest. The Italian musicians are fine instrumentalists and there can be nothing but praise for the performance. The order of the selections from the score contained in this recording differs from those in the earlier performance.

Schubert: Impromptu in B flat major, Op. 142, No. 3 (Andante con variazioni) (3 sides) & Impromptu in E flat major, Op. 90, No. 2 (1 side). Lili Kraus (piano). Two 12" imports, P-R20561/2, \$4.20.

A tonally satisfactory reading of two Schubert Impromptus. The Andante con variazioni is available only in the complete set by Edwin Fischer and in a rather mannered performance by the French pianist, Yvonne Gallibert (out of stock at present). In the present performance Lili Kraus plays all the repeats, and therefore takes three sides. The full beauty of the work is thus displayed. The E flat major Impromptu on the final side is played lightly and swiftly. It is most effective. The performances are among the most satisfactory which Miss Kraus has recorded since the end of the war.

Sibelius: Hymn to Thais & The Young Sportsman (Jägargossen), Op. 13, No. 7. Aulikki Rautawaara (soprano in English and Swedish) & Gerald Moore (piano). 10" import, P-RO20574, \$1.57.

Sibelius: The First Kiss (Den Första Kyssen), Op. 37, No. 1 & Sigh, Sedges, Sigh (Säf, Säf, Susa), Op. 36, No. 4. Aulikki Rautawaara (soprano in Swedish) & Gerald Moore (piano). 10" import, P-R020575, \$1.57.

Sibelius: Selected songs. Aulikki Rautawaara (soprano in Swedish and German) with Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt & Ferdinand Leitner (piano). 10" LP record, CT-L8041, \$3.85.

Contents: Säf, Säf, Susa & Diamonds on the March Snow (Demanden pa Marssnön), Op. 36, No. 6 (w. orch.) (also on CT-77-80154, \$1.05); Black Roses (Svarta Rosor), Op. 36, No. 1; On a Balcony By the Sea (Pa Verandan vid havet),

Op. 38, No. 2; In the Field a Maiden Sings (Im Feld ein Mädchen singt), Op. 50, No. 3 (w. piano). The record also contains: Kilpinen: When the Cuckoo Calls & Traditional: The Garden of Happiness (in Finnish, w. Orch.) (also on CT-77-80155, \$1.05); Melartin: Give only Your Heart (in German, w. piano).

For many years there has been a demand for the Telefunken records of Sibelius songs made by the Finnish soprano Aulikki Rautawaara. Collectors will be glad to hear that five of the pre-war recordings are now available on a single LP record, along with three other Finnish songs.

In addition to these, we have received a limited supply of some recent recordings made in England with Gerald Moore at the piano. One is a first recording (The Young Sportsman) and one has not been obtainable in this country. (Hymn to Thais). The other record contains new versions of two songs which the soprano made before the war. These latter are superior in most respects to those earlier recordings, both technically and as interpretations. She is most ably accompanied by Gerald Moore.

The LP disc of exceptional quality. The recordings were made some years before the war, but still sound most attractive.

Strauss: Le Bourgeois Gentilhomme — Suite (Excerpts). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" manual imports, G-DB6646/8 (automatic: G-DB9416/8), \$5.55.

Contents: Overture to Act I, Menuet, Fencing Master, Entrance and Dance of the Tailor, Prelude to Act II, The Dinner.

For some strange reason, Sir Thomas Beecham has only recorded part of the Suite from Richard Strauss' incidental music to Molière's "Le Bourgeois Gentilhomme". The Minuet of Lully, the Courante and Entrance of Cléonthe are omitted from this recording, although the first of these is included on the second side of V-12-0735, which also contains the Entr'acte from "Intermezzo". Aside from the omissions, there can be nothing but praise for the performance and recording. The conductor has recently given some superb performances of Don Quixote Ein Heldenleben and excerpts from "Elektra", as well as the Dance of the Seven Veils from "Salomé". The present reading is up to the high standard set by those performances. The orchestral playing is of superb quality and the recording is rich and spacious.

Tosti: Songs. Giuseppe Valdengo (baritone in Italian) with New Promenade Orchestra conducted by Alberto Erede. 10" LP record, LONLP-LPS116, \$4.95.

Contents: La mia canzone & A Vucchella (also on LON-R10126, \$1.05); La Serenata & Ideale also on (LON-R10125, \$1.05); Aprile & L'Ultima canzone (also on LON-T5258), \$2.10; T'amo ancora (also on LON-T5259, \$2.10, with Rotoli: Mia sposa sara la mia bandiera).

A collection of popular Italian songs composed by Francesco Paolo Tosti is presented on one LP record. They are also available at 78 RPM. These melodious songs have won a permanent place in the concert repertory of many a singer. All have been recorded before, but few have had the sheer beauty of sound that the 78 RPM versions possess. Giuseppe Valdengo, the young Metropolitan Opera baritone, sings these lyrics with conviction and tonal brilliance. A noteworthy collection of lighter pieces.

COLLECTIONS

Operatic Recital. Janine Micheau (soprano in French and Italian) with London Symphony Orchestra conducted by Muir Mathieson & Paris Conservatory Orchestra conducted by Roger Desormière. 12" LP record, LONLP-LLP12, \$5.95.

Contents: Gounod: Mireille — O légère hirondelle (*Valse*) & Roméo et Juliette — Je veux vivre dans ce rêve (*Valse*) (also on LON-T5347, \$2.10); Thomas: Mignon — Je suis Titania (*Polonoise*) & Proch: Theme and Variations (also on LON-T5350, \$2.10); Charpentier: Louise — Depuis le jour & Offenbach: Les Contes d'Hoffman — Les oiseaux dans la charmille (*Doll Song*) (also on LON-T5158, \$2.10); Rossini: Il Barbiere di Siviglia—Una voce poco fa (also on LON-T5462, \$2.10); Bizet: Les Pêcheurs de Perles — Comme autrefois dans la nuit sombre (not yet available at 78 RPM).

Mlle. Micheau provides some of the most satisfactory coloratura singing to have been heard in a long time. Her light voice is equally at home in the florid Italian aria or in the French showpieces. She has an unerring sense of pitch as well as a fine sense of style. These attributes, plus a voice of pleasant texture and good recording add up to a noteworthy collection. The 78 RPM equivalents are superior in sound to the LP version.

Six Coloratura Arias. Lily Pons (soprano in French & Italian) with Colombia Symphony Orchestra conducted by Andre Kostelanetz. Three 12" records in set CMM-876, price complete with album \$4.75. (Also on 10" LP record, CLP-ML 2084, \$3.85, with Verdi: Rigoletto — Caro nome, cond. Pietro Cimara).

Contents: Verdi: Rigoletto — Tutte le feste al tempio; Bellini: I Puritani — Son vegin vezioso; La Sonnambula — Ah! non credea mirarti & Ah! non giunge; Donizetti: Linda di Chamounix — O luce di quest'anima; Thomas: Mignon — Je suis Titania (*Polonoise*).

This set contains a few of the more unfamiliar arias from the Italian repertory. There has been no recording of the "Ah, non giunge" from "La Sonnambula" for many years and no recent recording of the aria from "I Puritani". However, the others have been recorded over and over again (although only Capitol has a recording of the "Linda" aria in the domestic catalogues at present). The recording is satisfactory and Miss Pons followers will be well pleased with the results. The LP record adds an earlier recording of the "Caro nome" thus making "Seven Coloratura Arias." The LP reproduction is superior to the 78 RPM.

16th Century French Madrigals and Chansons & 16th Century Italian Madrigals. The Randolph Singers conducted by David Randolph. 12" LP record, CHLP-CHC36, \$4.85.

Contents: French: Pierre Bonnet (1638-1709): Francion vint l'autre jour; Pierre Certon (d. 1572): Je le vous dirai; Orlando de Lassus (1520-1594): Mon cœur se recommande à vous, Si vous n'êtes en bon point & Quand mon mari; Guillaume Costeley (1531-1606): Mignonne, allon voir si la rose & Las! je n'rai plus; Giaches Wert (1536-1596): Un jour m'en allai; Passereau (c. 1510): Il est bel et bon. Italian: Lassus: Matona mia cara: Luca Marenzio (1560-1599): Scendi del paradiso; Orazio Vecchi (c. 1551-1605): Margherita dai corai; Giovanni Pizzoni (c. 1582): Duo begl'occhi lucenti; Girolamo Frescobaldi (1583-1643): Fortunata per me; Wert: Ah dolente partata.

The vast field of the Italian and French madrigal has scarcely been touched by the recording companies, so the connoisseur should be grateful to the smaller companies for their enterprising work in this and allied areas of music. The present collection contains some familiar and also some unfamiliar names. A few of the works have been recorded before, but only the Costeley "Mignonne" is still available. Some of the composers are giants in the history of music, but are represented by mere snippets or nothing at all. It is to be hoped that other works from the Renaissance will be forthcoming.

The recording is satisfactory throughout. The members of the Randolph Singers are Anna Louise Kautz and Anita Robins (sopranos), Mildred Greenberg (contralto), Saki Snaith (tenor) and Bert Spero (bass). This group, which has concertized and broadcast frequently, is well suited to this type of music.

A leaflet giving the texts of the madrigals is included with the record.

Operatic Recital. Eugene Conley (tenor in Italian & French) with New Symphony Orchestra conducted by Royalton Kisch and Alberto Erede. 12" LP record, LONLP-LLP26, \$5.95.

Contents: Bizet: Carmen — Flower Song & Gounod: Faust — Salut! demeure, chaste et pure (also on LON-T5261, \$2.10); Flotow: Marta — M'appari & Puccini: Turandot — Non piangerò, Liù (also on LON-T5262, \$2.10); Puccini: La Bohème — Che gelida manina & Donizetti: La Favorite — Spirito gentil (also on LON-T5256, \$2.10); Puccini: Tosca — Recondita armonia & E lucevan le stelle (also on LON-R10130, \$1.05); Verdi: Rigoletto — Questa o quella & La donna è mobile (also on LON-R10114, \$1.05).

A collection of standard operatic arias by the young tenor who recently made his Metropolitan debut. His light lyric voice has been effectively recorded. The reproduction on the 78 RPM discs (listed in parentheses above) is far superior to the LP. Some arias recorded on the LP disc present Mr. Conley in roles he has sung in various opera houses in New York and other lyric theatres in this country.

Concert of Favorites. Eugene Conley (tenor) with Robert Farnon and his Orchestra. 10" LP record, LONLP-LPS13, \$4.95.

Contents: Herbert: Ah, Sweet Mystery of Life & Conley: Beloved (also on LON-R10129, \$1.05); Weatherly: Danny Boy & Westendorf: I'll Take You Home Again Kathleen (also on LON-R10132, \$1.05); Marshall: I Hear You Calling Me & Herbert: Thine Alone (also on LON-R10131, \$1.05); D'Hardelot: Because & Cowles: Forgotten (also on LON-R10115, \$1.05).

Several favorite songs of concert tenors are collected on this LP record. All are sung in a straightforward manner by Mr. Conley. The recording is stunning on the 78 RPM pressings, listed in parentheses above, and adequate in the LP version.

Italian Songs. Giuseppe Valdengo (baritone in Italian) with New Promenade Orchestra conducted by Alberto Erede. 10" LP record, LONLP-LPS121, \$4.95.

Contents: Billi: Canta il grillo & Denza: Se (also on LON-T5260, \$2.10); De Crescenzo: Ron-dine al nido & Brogi: Visione veneziana (also on LON-R10128, \$1.05); Rotoli: Mia sposa sara la mia bandiera (also on LON-T5259, \$2.10, with Tosti: T'amo ancora); Denza: Occhi de fata (also on LON-R10127, \$1.05, with Leoncavallo: Mat-tinata).

A group of popular Italian favorites sung in an affecting manner by the Italian baritone, Giuseppe Valdengo, whose opera and radio performances are familiar to American audiences. The voice has been well recorded, with the 78 RPM pressings being quite superior.

Operatic Recital. Dusan Georgevic (tenor in Italian, French and Russian) with Orchestra of the Suisse Romande conducted by Alberto Erede. 10" LP record, LONLP-LPS79, \$4.95.

Contents: Leoncavallo: I Pagliacci — Serenata (O Colombina) & Mascagni: Cavalleria Rusticana — Siciliana (O Lola) (also on LON-R10133, \$1.05); Verdi: La Traviata — De' miei bollenti spiriti & Donizetti: L'Elixir d'amore — Una furtiva lagrima (Also on LON-T5263, \$2.10); Rimsky-Korsakov: Sadko — Song of India & Massenet: Manon — Le Rêve (not yet released on 78 RPM).

A group of standard operatic arias sung with conviction by a young Balkan lyric tenor. The recording is most satisfactory.

Music for the Virginal. Suzanne Bloch (virginal). 12" LP record, ALLP-AL28, \$4.85. (Not available at 78 RPM).

Contents: Giles Farnaby: Tower Hill; A Toye: Fantasia; Anon: Why Aske You; Alman; William Byrd: Coranto; Alman; Thomas Morley-Byrd: La Volta; Orlando Gibbons: Lord Salisbury's Pavane and Galliard; Prelude; John Munday: Robin; Goe From My Window; John Bull: Prelude & In Nomine; Martin Pearson: The Fall of the Leaf; Thomas Tomkins: Worster's Braule.

This excellent collection of keyboard pieces is drawn from the Fitzwilliam Virginal Book, a collection of almost 300 pieces by the greatest of the 17th century English composers. Some of these have been recorded before, but this is the first time (with the exception of Farnaby's "A Toye") that any have been recorded on the virginal. This small keyboard instrument has one string for each note, and this string is plucked by means of a quill attached to a jack. The instrument used in these recordings is called the Ottavina Virginal and is the smallest type, with four octaves within the light range of the four foot register of the harpsichord. Since there are no pedals or couplers, changes in color are impossible. However, the inventiveness of the music compensates for the lack of variety in the instrument itself.

Miss Bloch and Allegro deserve a vote of thanks for making this Elizabethian music available in recorded form.

Great Tenor Arias. Richard Tucker (tenor in Italian) with Orchestras conducted by Fausto Cleva, Emil Cooper and Wilfred Pelletier. Three 12" records in set CMM-870, price complete with album \$4.75. (Also included in CLP-ML-4248, \$4.85, see below).

Contents: Verdi: Aida — Celeste Aida; La Forza del Destino — La vita e inferno all' infelice (Recit.) & O tu che in seno (Aria); Rigoletto — Ella mi fu rapita (Recit.) & Parmi veder le lagrime (Aria); Leoncavallo: I Pagliacci — Vesti la giubba. The LP version adds the following arias which have been available at 78 RPM for some time: Verdi: Rigoletto — Questa o quella & La donna è mobile Flotow: Martha — M'appari (all on C-72828D, \$1.25); Halevy: La Juive — Rachell quand du Seigneur & Bizet: Les Pecheurs de Perles — Je crois entendre encore (on C-72577D, \$1.25).

Here is ample proof of Mr. Tucker's bid to become one of the foremost tenors of the famed Metropolitan Opera Association. His lyric voice has been beautifully recorded, and his interpretations are excellent in every way. It is interesting to note that he uses the low B flat at the end of the Aida aria as originally intended by Verdi.

Operatic Recital. Maria Reining & Paul Schoeffler (soprano & baritone in German) with Zurich Tonhalle Orchestra conducted by Hans Knappertsbusch. 10" LP record, LONLP-LPS109, \$4.95. (Not yet released at 78 RPM).

Contents: Strauss: Der Rosenkavalier — Mar-schallin's Monologue; Wagner: Tannhäuser — Dich teile Halle & Elisabeths Gebet (solos by Reining); Die Meistersinger von Nürnberg — Gut'n Abend, Meister (Act II) (duet).

A very fine collection of operatic solos by Maria Reining and one duet from Wagner's "Die Meistersinger". This latter was recorded many years ago by Göta Lundberg and Friedrich Schorr, but that performance has been out of print for a long time. It has been a pity, because the duet contains some of the best music of the score. Now we have a new recording by Paul Schoeffler, who recently made his Metropolitan Opera debut, and Maria Reining, who sang with the City Center Opera Company this past fall. It is a most impressive recording and performance. Eva must be one of Mme. Reining's most attractive roles if one is to judge from this rendition. She is at home in the other Wagnerian selections as well as in the role of the Marschallin, one of the parts she assumed at the New York City Center. An unnamed mezzo-soprano sings a few lines allotted to Octavian. Only a portion of the finale of the first act is given, the cuts following these in other isolated recordings of the Marschallin's music from this act.

All in all, this is a most desirable recording and performance. None of the selections is available at 78 RPM as yet.

The Master Pianists — I. Ferruccio Busoni, Teresa Carreno, Raoul Pugno, Fannie Bloomfield-Zeisler (pianos). 10" LP record, ALLP-LA30, \$3.85.

Contents: Ferruccio Busoni: Liszt: Soirees Musicales de Rossini — No. 10 (Nocturne) & Paraphrase on Verdi's Rigoletto Quartet. Teresa Carreno: Schubert: Impromptu in G major, Op. 90, No. 3 & Carreno: Spanish Dance. Raoul Pugno: Schumann: Kreisleriana in E flat major, Op. 16, No. 7. Fannie Bloomfield-Zeisler: Chopin: Waltz in D flat major, Op. 64, No. 1.

The Master Pianists — II. Leopold Godowsky (piano). 10" LP record, ALLP-LA31, \$3.85.

Contents: Chopin: Scherzo No. 3 in C sharp minor, Op. 39; Ballade No. 3 in A flat major, Op. 47; Nocturne No. 12 in G major, Op. 37, No. 2; Waltzes No. 7 in C sharp minor, Op. 64, No. 2; No. 11 in G flat major, Op. 70, No. 1; No. 14 in E minor, Posth.

These records are indeed a breath out of the past. Busoni died in 1924, Mme. Carreno in 1917, Pugno in 1914, Mme. Bloomfield-Zeisler in 1927 and Godowsky in 1938. The pianists had made piano rolls from which the present long-playing records were taken. If the tone cannot be recaptured, at least the spirit and the technique of these artists has been preserved, and when the rolls are reproduced as faithfully as these, the listener has cause to be grateful to the enterprising recording company for reviving these performances. It is particularly interesting to compare the Godowsky performance of the G major nocturne on this record and his rendition in CMM-112, an early electric recording. Here one can see the advantages and the deficiencies of these piano rolls, for in spite of antiquated recording the performance in the set has a vitality somehow missing in the LP version. However, the latter has the advantage of modern recording.

Choral Music of France. Pro Musica Choral Society conducted by Crane Calder. 10" LP record, ALLP-AL17, \$3.85.

Contents: Orlando de Lassus: Qui s'y frotte, s'y frotte, s'y pique; Jean Mouton: Ave Maria; François Couperin: Vaudeville (Janvier 1712); Josquin des Prés: Cueurs desolez; Jannequin: Au joli jeu; Debussy: Trois Chansons de Charles d'Orléans (Dieu! Qu'il fait bon regarder!); Quand j'ai ouy le tambouren; Vyer, vous n'estes qu'un vilain; Ravel: Chansons (Nicolette & Trois beaux oiseaux du Paradis).

An unusual collection of 16th, 17th and 20th century choral music by French and Flemish composers has been recorded with a small group of singers known as the Pro Musica Choral Society. Although the Mouton, Ravel and Jannequin selections have been recorded before, only the latter is available at the present time. Therefore, the disc fills up a gap in the recorded repertory. These particular selections are well chosen, most being of secular, rather than religious origin. The Couperin selection is of particular interest, for there is practically nothing available of a choral nature. The Debussy works are also most attractive.

The recording is generally good. English HMV catalogue, priced at 50¢ each.

HISTORICAL RECORDS

CLAUDIA MUZIO: Cilea: Adriana Lecouvreur — Io son l'umile ancilla & (with MARIO LAURENTI); Leoncavallo: I Pagliacci — Silvio a quest'ora (both rec. 1921). 12" record, IRCC-3071, \$2.25.

MARIA JERITZA: Strauss: Ariadne auf Naxos — Es gibt ein Reich (rec. about 1914) & BARBARA KEMP: Strauss: Salome — Ah! Jochanan, du warst schön (rec. about 1920). 12" record, IRCC-3070, \$2.25.

GERALDINE FARRAR: Bemberg: Aime-moi (rec. in Berlin, 1904) & (with WILHELM GRUNING); Leoncavallo: Der Roland von Berlin — In stiller Brust ein Traum von beseren Tagen. (rec. in Berlin 1905). 10" record, IRCC-3072, \$1.75.

An attractive group of reissues of acoustic recordings by the International Record Collector's Club. Of particular interest is the early Jeritza performance, for her lovely voice was well recorded. The Muzic duet from "I Pagliacci" is also of interest, since it is the only isolated version available in Italian (a recent version in English is reviewed elsewhere in this issue).

SWISS HMV RECORDS

Limited Quantities

Bach: Concerto No. I in C minor for Two Harpsichords and Orchestra. Scheck — Wenzinger Chamber Orchestra. Two 12" manual imports, G-HEX3/4, \$4.00.

Bach: Cantata No. 21 — No. 3, Seufzer, Tränen, Kummer, Not & Cantata No. 68 — No. 2, Mein gläubiges Herz. Margherita Perras (soprano in German) & Walter Meyer (organ) with Marcel Saillet (oboe, in Cantata No. 21). 12" import, G-DB10093, \$2.62.

Bach: Chromatic Fantasia and Fugue. Paul Baumgartner (piano). Two 12" manual imports, G-DB10100/1, \$5.24.

Beck (Conrad): Serenade for Flute, Clarinet and String Orchestra. Basel Chamber Orchestra conducted by Paul Sacher with Joseph Bopp (flute) and Emil Fanghänel (clarinet) (5 sides) & Klavier-Stücke II — Lento only. Paul Baumgartner (piano) (1 side). Three 12" imports, G-HEX121/3, \$6.00. (manual only).

Beethoven: Gellert Lieder, Op. 48 (Bitten, Die Liebe des Nächsten, Vom Tode, Gottes Macht und Vorsehung, Buss-Lied, Die Ehre Gottes aus der Natur) (3 sides) & Handel: Cantata con Stromenti — Dank sei Dir, Herr (Arioso) (1 side). Paul Sandoz (bass in German) & Karl Matthesi (organ) with Antonia Tusa ('cello) (in the Handel selection). Two 12" manual imports, G-DB10091/2, \$5.24.

Bizet Carmen — Air de la fleur & Puccini: La Bohème — Racconto di Rodolfo. Marcel Wittrisch (tenor in German) & Berlin State Opera Orchestra conducted by Erich Orthmann. 12" import, G-DB4408, \$2.62.

Fritz (Gaspard) (1716-1783): Symphony No. I in B flat major, Op. 6. Winterthur Municipal Orchestra conducted by Hermann Scherchen. Two 12" manual imports, G-DB6085/6, \$5.24.

Handel: Concerto No. II in G minor, Op. 7, No. 5, for Organ and Orchestra. E. Power Biggs (organ of the Germanic Museum, Cambridge, Mass.) & Arthur Fiedler's Sinfonietta. Two 10" manual imports, G-G-JK2195/6, \$2.90.

Handel: Ode to St. Cecilia — But oh! what art can teach & Süsses Stille, sanfte Quelle. Ria Ginster (soprano in German) & Karl Matthesi (organ) with Peter Rybar (violin) in "Süsses Stille". 12" import, G-DB10102, \$2.62.

Hasse (Johann Adolf) (1699-1783): Sonata No. I in D major for Flute and Clavier. Hermann Kuttruff (flute) & Hans Vollenweider (organ). Two 10" manual imports, G-JK10/1, \$2.90.

Honegger: Saluste du Bartas. Elsa Scherz-Meister (soprano in French) & Kurt Rothenbühlér (piano). 12" import, G-DB10086, \$2.62.

Honegger: Trois Poèmes de Claudel. Elsa Scherz-Meister (soprano in French) & Kurt Rothenbühlér (piano). 12" import, G-DB10085, \$2.62.

Martin (Frank) (1890-): Ballade for Flute, String Orchestra and Piano. Joseph Bopp (flute) with Basel Chamber Orchestra conducted by Paul Sacher. 12" import, G-HEX120, \$2.00.

Marescotti, André-François (1902-): L'Aubade. Orchestra of the Suisse Romande conducted by Ernest Ansermet (3 sides) & Suite No. 3 in B major. Lottie Morel (piano) (3 sides). Three 12" manual imports, G-HEX116/8, \$6.00.

Mozart: An Chloe & Warnung. Margherita Perras (soprano in German) & Paul Baumgartner (piano). 10" import, G-DA6028, \$2.00.

Mozart: Die Entführung aus dem Serail — No. 15, Wenn der Freude Tränen fliessen & Don Giovanni — No. 11, Dalla sua pace. Walther Ludwig (tenor in German) & Berlin State Opera Orchestra conducted by Reuss. 12" import, G-FKX180, \$2.00.

Mozart: Quartet No. 21 in D major, K. 575. Honegger String Quartet. Three 12" manual imports, G-HEX110/2, \$6.00.

Mussorgsky: Songs and Dances of Death. Marko Rothmüller (baritone in German) & Suzanne Gyr (piano). Two 12" manual imports, G-DB10062/3, \$5.24.

Rameau: Platée — Rigaudon and Tambourine (1745), Acanthe et Céphise — Gavotte (1751). Winterthur Municipal Orchestra conducted by Hermann Scherchen. 12" import, G-DB6082, \$2.62.

Ravel: Le Tombeau de Couperin. Suzanne Gyr (piano). Three 12" manual imports, G-DB10065/8, \$7.86.

Schoeck (Othmar) (1886-): Herbstgefühl & Mit einem gemalten Bande. Ria Ginster (soprano in German) & Paul Baumgartner (piano). 10" import, G-DA6009, \$2.00.

Schoeck: Wanderlied der Prager Studenten & Reidelied. Paul Sandoz (baritone in German) & Paul Baumgartner (piano). 12" import, G-DB10036, \$2.62.

Schoeck: Das bescheidene Wünschlein & Die drei Zigeuner. Margherita Perras (soprano in German) & Othmar Schoeck (piano). 12" import, G-DB10089, \$2.62.

Schoeck: Nachtlied; In der Fremde; Sommerabend. Margherita Perras (soprano in German) & Othmar Schoeck (piano). 12" import, G-DB10090, \$2.62.

Schubert: Rastlose Liebe & Aufenthalt. Marko Rothmüller (baritone in German) & Suzanne Gyr (piano). 10" import, G-DA6019, \$2.00.

Schubert: Dem Unendlichen & Handel: Semele — Where'er you walk. Ria Ginster (soprano in German) & Hans Vollenweider (organ). 12" import, G-DB10044, \$2.62.

Schubert: Die Stadt & Der Doppelgänger. Marko Rothmüller (baritone in German) & Suzanne Gyr (piano). 12" import, G-DB10087, \$2.62.

Schubert: An die Leier & Sei mir gergrüssst. Marko Rothmüller (baritone in German) & Suzanne Gyr (piano). 12" import, G-DB10084, \$2.62.

Schubert: 12 Ländler, Op. 171 (arr. Liszt). Suzanne Gyr (piano). 12" import, G-DB10059, \$2.62.

Schumann: Ein Faschings-Schwank aus Wien, Op. 26. Suzanne Gyr (piano). Three 12" manual imports, G-DB10051/3, \$7.86.

Schumann: Fantasia in C major, Op. 17 (7 sides) & Nachtstücke in F major, Op. 23, No. 4 (1 side). Wilhelm Backhaus (piano). Four 12" manual imports, G-DB3221/4, \$10.48.

Schumann: Frauen-Liebe und Leben, Op. 42. Rita Ginster (soprano in German) & Paul Baumgartner (piano). Three 12" manual imports, G-DB10047/9, \$7.86.

Strauss (Richard): Heimkehr, Op. 15, No. 5 & Ständchen, Op. 17, No. 2. Margherita Perras (soprano in German) & Paul Baumgartner (piano). 10" import, G-DB6027, \$2.00.

SEMS RECORDS (MUSIC OF THE VATICAN)

First shipment since the war Limited quantities
All records unaccompanied unless otherwise stated.

Archangelsky: Preface and Consecration—Melody No. 4. Choir of the Russian Pontifical College conducted by Theodore Butkewitsch. 12" import, SEMS-1183, \$2.62.

Cherubini: Ad te levavi & Anerio: Factum est silentium. Julian Chapel Choir conducted by Armando Antonelli (with orchestra and organ, in Cherubini) & Ernesto Boezi (a cappella, in Anerio). 12" import, SEMS-1184, \$2.62.

Goudimel: Videntes stellam & Palestrina: Tota pulchra es amica mea. Julian Chapel Choir conducted by Armando Antonelli & Ernesto Boezi. 12" import, SEMS-1187, \$2.62.

De Lassus: Resonet in laudibus & Benedicam dominum. Julian Chapel Choir conducted by Armando Antonelli. 12" import, SEMS-1188, \$2.62.

Lvov: Canon for Matins in the Second Tone (Chants 1, 3, 7 & 7) & Canon for Matins in the Seventh Tone (Chants 1, 3 & 8). Choir of the Russian Pontifical College conducted by Theodore Butkewitsch. 12" import, SEMS-1121, \$2.62.

Palestrina: I vaghi fiori e l'emorose fronde & Anon. 15th Century Laude of the Annunciation. Madrigal Choir of the Schola Cantorum Pontificale conducted by Armando Antonelli. 12" import, SEMS-1119, \$2.62.

Palestrina: Laudate Dominum & Victoria: Caligaverunt. Julian Chapel Choir conducted by Armando Antonelli. 12" import, SEMS-1157, \$2.62.

Palestrina: Tribulationes civitatum & Peccavimus (Motet for 5 voices). Julian Chapel Choir conducted by Ernesto Boezi. 12" import, SEMS-1155, \$2.62.

Palestrina: Pange lingua gloriosi (Hymn for 4 voices) & Dies sanctificatus (Motet for 4 voices). Julian Chapel Choir conducted by Ernesto Boezi. 12" import, SEMS-1146, \$2.62.

Palestrina: Pueri Hebraeorum (Motet for 4 voices) & Gabrieli: Maria Magdalena. Julian Chapel Choir conducted by Armando Antonelli. 12" import SEMS-1186, \$2.62.

Palestrina: Introdixit me rex in cellam (Motet for 5 voices) & Improperium expectavit (Offertory for 5 voices). Julian Chapel Choir conducted by Ernesto Boezi. 12" import, SEMS-1189, \$2.62.

Palestrina: Popule meus (Improperia) (5 voices). Julian Chapel Choir conducted by Ernesto Boezi. 12" import, SEMS-1116, \$2.62.

Rimsky-Korsakov: Pater Noster; Tchaikovsky: Trisagion; Russian Orthodox Liturgy: Troparion (Hymn to the Virgin). Choir of the Russian Pontifical College conducted by Theodore Butkewitsch. 12" import, SEMS-1190, \$2.62.

Vecchi: Il Grillo (Musical sketch) & Anon. 14th Cent. Lauda: Canto dei Flagellanti. Madrigal Choir of the Schola Cantorum Pontificale conducted by Armando Antonelli. 12" import, SEMS-1120, \$2.62.

Victoria: Tenebrae factae sunt & Palestrina: Super flumina Babylonii (Offertory for 5 voices). Julian Chapel Choir conducted by Armando Antonelli. 12" import, SEMS-1156, \$2.62.

Victoria: Responses for Holy Wednesday (No. 4, Amicus meus; No. 5, Judas mercator pessimus; No. 6, Unus ex discipulis; No. 7, Eram quasi agnus; No. 8, Una hora; No. 9, Seniores populi). Julian Chapel Choir conducted by Armando Antonelli. Three 12" imports, SEMS-1113/5, \$7.86.

Victoria: Passion according to St. John (7 sides) & Palestrina: O quantus iuctus (Motet for 4 voices) (1 side). Soloists and Julian Chapel Choir conducted by Ernesto Boezi. Four 12" manual imports, SEMS-1159/62, \$10.48.

Russian Orthodox Liturgy: The Angel of the Lord (Hymn to the Virgin, verses from the Easter liturgy) & Hymn of the Cherubim. Choir of the Russian Pontifical College conducted by Theodore Butkewitsch. 12" import, SEMS-1129, \$2.62.

BOOKS & CATALOGUES

Collectors' Guide to American Recordings — 1895-1925. Edited by Julian Morton Moses. New York, American Record Collectors' Exchange, 1949. Price \$3.75.

Here is an indispensable guide to the serious collector of acoustic records. There is a numerical listing of every Victor Red Seal record issued (and some not issued) to the time of electric recording. Practically every "celebrity" record issued in this country is listed under the artist. Different numbers assigned to records are indicated, both single and double-face couplings. Most artists rate a few brief and pointed words of comment from Mr. Moses. Records are identified by year or approximate date. Not only are the important Victor and Columbia records listed by artist, but also records by smaller companies such as Vocalion, Zonophone, Brunswick, Pathé Actuelle, Favorite, etc. The amount of information in this book is really astounding. Practically all the records listed are unobtainable, but the book should serve as a guide to the large group who collect these important relics of the past. The typography is clear and readable, even though there is a vast amount of information on each page. The book is bound with a paper cover, apparently to keep the cost of such an important venture within reason.

Index to "The Gramophone"

We have received a limited supply of the index to Volume 26 of the English "Gramophone" magazine. This lists all record and book reviews, artists and popular song titles which appeared in that publication between June 1948 and May, 1949. The price is 50¢ each.

German HMV Catalogue

We have received a limited supply of the German HMV catalogue which lists all the German records currently available from England. The 108 page catalogue contains records in the EG, EH, EJ, EW, DA and DB series which are not listed in the regular catalogue. These are classified by artist, opera, concertos, quartets and similar categories as well as potpourris, songs, overtures, etc. The price is 50¢ each.

Long Playing Catalogue

We are able to supply a complete listing of Long Playing records. All classical records are listed once alphabetically by composer. Those records containing a large group of pieces by different composers is listed only once, alphabetically by title under "Miscellaneous Collections". Popular and children's records are listed once by title. The catalogue is published monthly and new records are identified by an asterisk. The price is 15¢ per issue.

English HMV Catalogue

We still have a limited supply of the 1948/49 English HMV catalogue, priced at 50¢ each.

RECENT OPERATIC SINGLES — DOMESTIC AND IMPORTED

Bizet: *La Jolie Fille de Perth* — Sweet echo, come tune thy lay & Meyerbeer: *Dinorah* — Ombra leggiara. Gwen Catley (soprano in English and Italian) with London Symphony Orchestra conducted by Stanford Robinson. 12" import, G-C3931, \$1.57.

Cesti: *I Casti Amori d'Oronte* — Intorno all' idol mio & A. Scarlatti: *O cessate di piagarmi*. Beniamino Gigli (tenor in Italian) with Orchestra conducted by Rainaldo Zamboni. 10" import, G-DA1906, \$1.31.

Delibes: *Lakmé* — Bell Song. Erna Sack (soprano in French) with New Symphony Orchestra conducted by Royalton Kisch. 12" import, LON-T5219, \$2.10.

Flotow: *Marta* — The Last Rose of Summer & *Arditi:* *Il Bacio*. Erna Sack (soprano in English and Italian) with New Promenade Orchestra conducted by Hans May. 12" import, LON-T5217, \$2.10.

Gluck: *Orfeo ed Euridice* — Che faro senza Euridice & **Handel:** *Rodelinda* — Art thou troubled. Kathleen Ferrier (contralto in English) with London Symphony Orchestra conducted by Sir Malcolm Sargent. 12" import, LON-T5434, \$2.10. (Formerly D-K1466).

Handel: *Serse*: *Ombrà mai fù* & **Godard:** *Jocelyn* — Berceuse. Erna Sack (soprano in Italian and French) with New Promenade Orchestra conducted by Hans May. 12" import, LON-T5216, \$2.10.

Leoncavallo: *I Pagliacci* — Qual fiamma (Ballatella) & **Massenet:** *Manon*—*Voyons, Manon*. Bidù Sayao (soprano in Italian and French) with Metropolitan Opera Orchestra conducted by Pietro Cimara. 12" record, C-72899D, \$1.25.

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Mozart: *Die Zauberflöte* — Overture. National Symphony Orchestra conducted by Boyd Neel. 12" import, LON-T5440, \$2.10.

Mozart: *Die Zauberflöte* — No. 10, O Isis und Osiris & No. 15, In diesen heil'gen Hallen. Paul Schoeffler (bass in German) with London Symphony Orchestra conducted by Karl Rankl. 12" import, LON-T5367, \$2.10.

Mussorgsky: *Boris Godunov* — I have attained the highest power (Monologue of Boris) (arr. Rimsky-Korsakov). Boris Christoff (bass in Russian) with Philharmonia Orchestra conducted by Issay Dobrowen. 12" import, G-D86948, \$1.85.

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Puccini: *Suor Angelica* — Senza mamma bimbo tu sei morto & *La Bohème* — Si, mi chiamano Mimi. Licia Albanese (soprano in Italian) with RCA Victor Orchestra conducted by Victor Trucco. 12" record, V-12-1048, \$1.31. (Also 7" 45 RPM: V-49-0696, \$1.00).

Offenbach: *La Belle Hélène* — Paris' Entrance & Millocker: *Der Bettelstudent* — Ich hab' kein Geld. Max Licheteg (tenor in German) with Zurich Tonhalle Orchestra conducted by Victor Reinshagen. 12" import, LON-T5361, \$2.10.

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Verdi: *Don Carlos* — Ella giammai m'amo (Recit) & Dormiro sol, nel manto mio regal (Aria). Raphael Arie (bass in Italian) with Orchestra of the Suisse Romande conducted by Isodore Karr. 12" import, LON-T5232, \$2.10.

Verdi: *La Traviata* — De' miei bollenti spiriti & Puccini: *Tosca* — E luevan le stelle. Giuseppe di Stefano (tenor in Italian) with Orchestra conducted by Alberto Erede. 12" record, V-12-1018, \$1.31. (Also 7" 45 RPM: V-49-0615, \$1.00).

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